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In my review of the first volume I expressed regret that so laborious a work should be in its architecture so casual, ill-sorted, and overloaded. My opinion on this point has not been changed by the second volume, which is to the same degree gorged with fact. Continuing his progress toward modern times, Dr. Withington "does" the Lord Mayor's Show, surveys quickly a number of Survivals and Revivals, and then passes on with an audible sigh of content to the so-called "modern pageant," the place-festival invented by Louis N. Parker. He devotes a chapter each to the Parkerian Pageant (ugly name!) and the Pageant in America. In treating these modern materials he has shown as much diligence in ransacking the files of newspapers and the reports of committees as he did elsewhere in sifting the manuscripts of the Bodleian and British Museum. And again everything is included; the trivial or fatuous antics of some crudely imagined civic holiday have their place with the annals of the York and Peterborough pageants. Such all-embracing favor has undoubtedly an encyclopedic value, but it is neither good art nor good history.

In two respects this second volume is to be preferred to the first. For one thing, the notes are much less obstreperous; one can read without being constantly distracted to the foot of the page. And for another thing, it contains thirty-five pages of excellent bibliography, which for many students may prove to be the most useful part of the work. The index is full, and so far as I have tested it, accurate.

Surely infinite pains have been spent on these two volumes, to make them complete and exact. I cannot help wishing that a higher purpose had informed the writing of them, but they are done now and we must take them as they are, storehouses of reference. For this use they have a very considerable value, from which I would not on any account detract.

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GOETHE'S LYRIC POEMS IN ENGLISH TRANSLATION PRIOR TO 1860. Lucretia van Tuyl Simmons, University of Wisconsin studies in language and literature, number 6, Madison 1919: 202 pp.

Dr. Simmons' monograph is equipped with seven indexes as follows: A. "Bibliography of bibliographies" (sc. such as contain information regarding Goethe's poetry in England and America). B. "Goethe's works in sets" (sc. in English translations). C. "Single volumes of Goethe's poems" (sc. in English translation). D. List of anthologies and other books

containing translations from Goethe. E. Translations of individual poems prior to 1860. F. "List of translators" (and poems translated by each). G. "Alphabetic index of poems." These indexes make up about three-fifths of the volume, but none of them could well be spared. The bibliographical difficulties surmounted by the compiler were formidable. It was a labor of the greatest pains to gather together the material from sets, anthologies, and magazines, to compare the various versions, and to establish the authorship of translations adopted without acknowledgment by anthologists. The author is led to regret that the four hundred or more translations which Edgar A. Bowring produced in an astonishingly short space of time about 1853 have been printed again and again, while many really meritorious efforts, among them those of the Irish poet James Clarence Mangan, begun in the *Dublin University Magazine* in 1835, have almost been lost sight of.

The tardy appreciation which Goethe's literary work found in England and America has often been commented upon, and the puritanical standards of art prevailing in both countries has been adduced as the chief hindrance. This is no doubt a correct view but Miss Simmons stresses another important factor in the case: Since Goethe's highest attainment was in the realm of lyric poetry, and since the qualities of that poetry were never even approximately reproduced in English, a proper appreciation was out of the question even had public sentiment been favorably receptive.

The author traces the history of the translations of Goethe's lyrics from the feeble beginnings at a time when "Monk" Lewis and Walter Scott were exhibiting an interest in the poetry of the supernatural,¹ then thru a period of apathy or antipathy toward German literature (1800-1820) relieved only by the criticism of William Taylor of Norwich, to and through a period of greater interest ushered in by Thomas Carlyle. In America Margaret Fuller, Longfellow, and a group of Unitarians in New England next began to participate in the new interest. The list of translators of Goethe's poems (see appendix F) is long, containing over a hundred names, some of them notable; among them may be mentioned Mrs. Sarah Austin (12 poems), George Bancroft (12), William Cullen Bryant (1), Jane Welsh Carlyle (1), Thomas Carlyle (15),² James Freeman

¹ Lewis translated *Der Erlkönig* 1795, *Der Fischer* 1801, and *O Mutter guten Rat* 1795. Scott translated *Der Erlkönig* 1797, *Der untreue Knabe* 1801, and *Asan Aga* 1799.

² The author gives the number as 14 but Professor Kurrelmeyer, *Modern language notes* XXV (1920) 487-492, has pointed out that the bibliographical data at this conspicuous point are inaccurate. Many well concealed pitfalls lay hidden here. Professor Hohlfeld has still more recently pointed out that in making his corrections Professor Kurrelmeyer has involved himself in certain errors, *Modern language notes* XXVI (1921) 205-211. That there should be

Clark (4), Samuel T. Coleridge (1), Jonathan Dwight (94), Margaret Fuller (9), Felicia Hemans (3), T. W. Higginson (1), George H. Lewes (7), "Monk" Lewis (4), Henry W. Longfellow (1), Walter Scott (4), Percy Bysshe Shelley (2), Harriet Beecher Stowe (1), Wm. Taylor of Norwich (12), and John Greenleaf Whittier (1).

The Simmons monograph is interesting because of the historical treatment of a really vital literary theme, the growth of Goethe's reputation as a lyric poet in England and America, stimulating by its discriminating discussion of the work of the translators, and its often deft characterizations of the subtle shortcomings of their verses and, valuable on account of its bibliographical data.³

This work is to be acknowledged with gratitude. It is the first long and necessary step toward the fulfilment of an alluring project which the author suggests toward the close of the work. "Here is a branch of work worthy the attention of Goethe students: To see that a new edition entirely revised, made up from the best translations and based on the soundest scholarship of recent years with the translators frankly mentioned and all the authorities stated, be put into circulation." Such an accomplishment has hitherto been impossible for lack of just such a fundamental study as the one we have now before us. We may take it for granted that the period, 1860 to the present time, will soon be covered according to a similar plan. The editors of the German Classics (20 vols., N. Y. 1913), as the author points out, failed notably to make use of their opportunity. Of the twenty-six shorter poems given, seventeen are by Bowring and these by no means his best ones.

The question arises, how should the eclectic volume of Goethe in English translation be produced? It goes without saying that Miss Simmons should have a hand in it, but selection is a subjective matter and a board of editors would command more confidence than an individual anthologist. In many cases more than one version ought to be given. One might perhaps wish to compare Carlyle's, Bancroft's, Hemans's and Coleridge's versions of *Mignon* even though our critic is convinced that the Beresford version is the best of the thirty or more translations. On the other hand poems never yet successfully translated should be rigidly excluded from the volume, since misrepresentation is worse than no representa-

certain errors in such a mass of bibliographical data was inevitable. Numerous "Stichproben" on the part of the reviewer have brought to light relatively few, however, as follows: p. 105, no. 6 date of 1844—for 417 read 427; p. 148, no. 164 date of 1836—for 495 read 295; p. 115 no. 50 date of 1844—should be attributed to Aytoun-Martin.

³ Unfortunately the author has failed to mention the book of Dr. E. G. Jaeck, *Madame de Staël and the Spread of German Literature*, New York, 1915, in which most translations of Goethe's lyrics were already listed.—Editor.

tion. Before the volume is published a distinct call should go out for translations of certain poems, the inclusion of which is particularly desired. An active competition would surely result. The time is almost ripe. A worthy volume of Goethe's lyric poetry in English translation is near at hand. The financing of such a project presents no difficulties. A patron can readily be found for so attractive an enterprise. Organization is the need of the moment and since the initiative has been taken at Wisconsin we may hope to see the project followed through to its conclusion.

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THE POSITION OF THE ROOD EN WITTE ROOS IN THE SAGA OF KING RICHARD III. By Oscar James Campbell. *Univ. of Wisconsin Studies in Language and Literature*, No. 5. Madison, 1919.

Lambert van den Bos, author of the *Rood en Witte Roos*, "owes his position in Dutch literature," so Professor Campbell testifies, "to his skillful translations and adaptations of foreign works." Among other things he turned into Dutch a number of English pieces of no great importance. This habit of his raises a presumption that his play on the Red Rose and the White (published in 1651) was an adaptation, if not a translation, of an English original. If that is so, then he evidently used a play no longer extant, and that play may even have been the earlier version of *Richard III* which Lowell, Fleay, and others have surmised. And if *that* is so, then the *Rood en Witte Roos* has a very real interest for students of Shakespeare. Following this alluring path, Professor Campbell has compared the Dutch play carefully with the Chronicles, *Richardus Tertius*, *The True Tragedy of Richard the Third*, and *Richard III*, and has arrived at a conclusion which may best be stated in his own words:

At present we are able to say that all the indications are that the [*Rood en Witte Roos*] had for its source an English tragedy now lost; that this drama attaches itself to the English dramatic tradition of Chronicle plays as it existed about the year 1590; and that Shakespeare apparently knew the play. He seems to have used it, however, not as the main source of his work, but as a repository of suggestions for the effective composition of material mainly derived directly from Holinshed.

It would be impossible to go here into the details of Professor Campbell's arguments. He finds resemblances to practically all the other versions of the Richard story, which could be explained, if one rejects his hypothesis, only on the clumsy supposition "that van den Bos had before him, when he wrote, one of the English Chronicles and *all three* of the English plays under discussion." The fact that Legge's